RAJDEO MANDAL- MAITHILI WRITER

(Poet, Novelist and Short-Story Writer)

WITH SUPPLEMENT ONE: A Parallel History of Maithili Literature- Introduction

&

WITH SUPPLEMENT TWO: Era Before and After- Literary Scene in Maithili after the Arrival of Jagdish Prasad Mandal

GAJENDRA THAKUR

From Videha- Ist Maithili Fortnightly eJournal (**Videha** www.videha.co.in) **Archive**

VIDEHA: MAITHILI LITERATURE MOVEMENT



विदेह मैथिली साहित्य आन्दोलन: मानुषीमिह संस्कृताम्



ऐ पोथीक सर्वाधिकार सुरक्षित अछि। कॉपीराइट (©) धारकक लिखित अनुमतिक बिना पोथीक कोनो अंशक छाया प्रतिएवं रिकॉडिंग सहित इलेक्ट्रॉनिक अथवा यांत्रिक, कोनो माध्यमसँ, अथवा ज्ञानक संग्रहण वा पुनर्प्रयोगक प्रणाली द्वारा कोनो रूपमे पुनरुत्पादित अथवा संचारित-प्रसारित नै कएल जा सकैत अछि।
(c) 2000-2022. सर्वाधिकार सुरक्षित। विदेहमे प्रकाशित सभटा रचना आ आर्काइवक सर्वाधिकार रचनाकार आ संग्रहकर्त्ताक लगमे छन्हि। भालसरिक गाछ जे सन 2000 सँ याहूसिटीजपर छल http://www.geocities.com/.../bhalsarik_gachh.html, http://www.geocities.com/ggajendra आदि लिंकपर आ अखनो 5 जुलाइ 2004 क पोस्ट http://gajendrathakur.blogspot.com/2004/07/bhalsarik-gachh.html (किछु दिन लेल http://videha.com/2004/07/bhalsarik-gachh.html लिंकपर, स्रोत wayback machine of https://web.archive.org/web/*/videha 258 capture(s) from 2004 to 2016- http://videha.com/ भालसरिक गाछ-प्रथम मैथिली ब्लॉग / मैथिली ब्लॉगक एग्रीगेटर) केर रूपमे इन्टरनेटपर मैथिलीक प्राचीनतम उपस्थितक रूपमे विद्यमान अछि। ई मैथिलीक पहिल इंटरनेट पत्रिका थिक जकर नाम बादमे 1 जनवरी 2008 सँ "विदेह" पड़लै।इंटरनेटपर मैथिलीक प्रथम उपस्थितिक यात्रा विदेह- प्रथम मैथिली पाक्षिक ई पत्रिका धरि पहुँचल अछि,जे http://www.videha.co.in/ पर ई प्रकाशित होइत अछि। आब “भालसरिक गाछ” जालवृत्त 'विदेह' ई-पत्रिकाक प्रवक्ताक संग मैथिली भाषाक जालवृत्तक एग्रीगेटरक रूपमे प्रयुक्त भऽ रहल अछि। विदेह ई-पत्रिका ISSN 2229-547X VIDEHA
(c)2000-2022. सर्वाधिकार लेखकाधीन आ जतऽ लेखकक नाम नै अछि ततऽ संपादकाधीन। विदेह- प्रथम मैथिली पाक्षिक ई-पत्रिका ISSN 2229-547X VIDEHA सम्पादक: गजेन्द्र ठाकुर। Editor: Gajendra Thakur.
रचनाकार अपन मौलिक आ अप्रकाशित रचना (जकर मौलिकताक संपूर्ण उत्तरदायित्व लेखक गणक मध्य छन्हि) editorial.staff.videha@gmail.com कैँ मेल अटैचमेण्टक रूपमेँ .doc, .docx, .rtf वा .txt फॉर्मेटमे पठा सकै छथि। एतऽ प्रकाशित रचना सभक कॉपीराइट लेखक/संग्रहकर्त्ता लोकनिक लगमे रहतन्हि। सम्पादक 'विदेह' प्रथम मैथिली पाक्षिक ई पत्रिका ऐ ई-पत्रिकामे ई-प्रकाशित/ प्रथम प्रकाशित रचनाक प्रिंट-वेब आर्काइवक/ आर्काइवक अनुवादक आ मूल आ अनूदित आर्काइवक ई-प्रकाशन/ प्रिंट-प्रकाशनक अधिकार रखैत छथि। (The Editor, Videha holds the right for print-web archive/ right to translate those archives and/ or e-publish/ print-publish the original/ translated archive).
ऐ ई-पत्रिकामे कोनो रॊयल्टीक/ पारिश्रमिकक प्रावधान नै छै। तेँ रॉयल्टीक/ पारिश्रमिकक इच्छुक विदेहसँ नै जुड़थि, से आग्रह। रचनाक संग रचनाकार अपन संक्षिप्त परिचय आ अपन स्कैन कएल गेल फोटो पठेताह, से आशा करैत छी। रचनाक अंतमे टाइप रहय, जे ई रचना मौलिक अछि, आ पहिल प्रकाशनक हेतु विदेह (पाक्षिक) ई पत्रिकाकेँ देल जा रहल अछि। मेल प्राप्त होयबाक बाद यथासंभव शीघ्र (सात दिनक भीतर) एकर प्रकाशनक अंकक सूचना देल जायत। एहि ई पत्रिकाकेँ मासक 01 आ 15 तिथिकेँ ई प्रकाशित कएल जाइत अछि। ISSN: 2229-547X
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Do not judge each day by the harvest you reap but by the seeds that you plant.

- Robert Louis Stevenson

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Videha: Maithili Literature Movement

Parallel Literature in Maithili and Videha Maithili Literature Movement

T.K. Oommen writes in the "Linguistic Diversity" Chapter of "Sociology", 1988, page 291, National Law School of India University/ Bar Council of India Trust book: "... the Maithili region is found to be economically and culturally dominated by Brahmins and if a separate Maithili State is formed, they may easily get entrenched as the political elite also. This may not be to the liking and advantage of several other castes, the traditionally entrenched or currently ascendant castes. Therefore, in all possibility the latter groups may oppose the formation of a separate Maithili state although they also belong to the Maithili speech community. This type of opposition adversely affects the development of several languages."

T.K. Oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi. For example, both Grierson who undertook the classic linguistic survey of India and S. K. Chatterjee, the national professor of linguistics, stated that Maithili is a distinct language. But yet it is treated as a dialect of Hindi". (Ibid, page 293)

Parallel Literature

The references to parallel literature are found in Vedas, where Narashanshi is referred to as parallel literature.

Parallel Literature in Maithili

The need for parallel literature in Maithili arose due to the constant onslaught on literature and dignity by the Public and Private Academies, for example, Maithili-Bhojpuri Akademi of Delhi, Maithili Akademi of Patna, Sahitya Akademi of Delhi, Nepal's Prajna Pratishthan, all of which are government Academies. In addition to these Academies, the onslaught on Maithili Literature and dignity was constantly done by the so-called literary associations which were recognised by the Sahitya Akademi and were the main tool for usurping all the literary space meant for this language. Besides these, the funding to these and other parochial associations and organisations led to the presentation of an interface in the name of Maithili, which was mediocre and non-representative.

The Book of Bihari Literature (Abhay K. Editor)

This book contains five translations from non-representative Maithili short stories into English by Vidyanand Jha. Nagarjun (Maithili's Yatri) and Usha Kiran Khan are from the Hindi quota though both got the Sahitya Akademi prize from the Maithili quota. Vibha Rani and Rajkamal Chaudhary are from the Maithili quota though both wrote in Hindi also.

This book is edited by Abhay K. who has read Samskrit only up to high school. Yet he pretends to translate Arthashastra directly from Samskrit into English. I am Kovid in Samskrit and from the quality of the translation, I can presume that he has used some intermediary language in translating Samskrit texts into English. It is a matter of ethics to acknowledge the source.

Vidyanand Jha's translation is below par, for example, he has no inkling what would be the English word for 'olak sanna', and there are plenty of such instances. I have some suggestions for him: First, read A Bird's Eye View on Mithila by Rajnath Mishra, it mentions all the terms for which you could not find English equivalents. Then go to the Videha archive (www.videha.co.in) and look for Umesh Mandal's Picture Dictionary containing vegetation, animals and skill sets of Mithila, here you will find the actual photographs too. Further, under A Parallel History of Maithili Literature (Videha www.videha.co.in), you will find sample English translations of some Maithili short stories. Therefore, what Vidyanand Jha is presenting as exotic is the original thing of the Maithili Language (but not that of Maithili literature, as was two decades ago). Interestingly his choice of short stories reminds me of Contemporary Maithili Short

Stories (Maithili short stories translated into English) edited by Murari Madhusudan Thakur and published by the Sahitya Akademi in 2005. It seems that the stories in this selection are leftover material from that collection. Rip Van Winkle awoke after two decades but Vidyanand Jha is still in slumber not realizing the changes that have happened during the period.

If you compare the translation of this selection vis-a-vis the English translation of Latin American Spanish literature, you would be able to understand the difference.

But these types of selections are not known for their literary excellence, Harper Collins publishes these types of selections for five-star hotels and Airport lounges. The publishers announced this book on March 22, 2022. So, in 6-7 months, you will get old materials only.

The Bride: The Maithili Classic Kanyadan by Harimohan Jha (1908-1984) translated into English by Lalit Kumar (Assistant Professor, Department of English, Deen Dayal Upadhyaya College, University of Delhi)- Harper Perennial (Harper Collins Publishers)

I had pre-ordered the book, which was scheduled to be delivered to my kindle account on the 1st of December 2022, but the delivery date was postponed, and it was delivered to my account on the 14th of December 2022.

When Maithili was recognised by the Sahitya Akademi (National Academy of Letters- of India) way back in 1965, Late Ramanath Jha stated that his Maithili language is saved now (Maithilik Vartman Samasya, Ramanath Jha).

Sh. Harish Trivedi has committed the same

mistake. In his foreword Harish Trivedi writes- "In Hindi, the language to which Maithili is the closest (and of which it was indeed an integral part until it was granted recognition as a separate language by the constitution in 1993) …."

Harish Trivedi refers to the inclusion of Maithili in the eighth schedule of the constitution of India. Here the year mentioned should be 2003 instead of 1993. Moreover, Maithili was a separate language in 2003, 1993, and 1965 and during the time of pre-Jyotirishwara Vidyapati. The status granted to Maithili by Sahitya Akademi and the Constitution of India, on the other hand, strengthened the hands of the obscurantist elements like Ramanath Jha, Shardananda Jha (he is not a famous person but why I have taken his name, I will explain it later) and others who gaslighted Harimohan Jha. Harimohan Jha's Khattar Kakak Tarang, Pranamya Devata,

Rangshala and Charchari all these books were eligible for the Sahitya Akademi Award initiated in 1966 for Maithili (because of recognition given to Maithili by Sahitya Akademi in 1965. But a philosophy treatise was awarded the prize in 1966, this philosophy book itself is a horrific one, and if one has read the book to understand the nuances of Indian Philosophy, then he will have to unlearn first to be able to grasp the philosophical concepts from a new book on Indian Philosophy. In 1967 no award was given for the Maithili Language.

Ramanath Jha’s obscurantism vis-à-vis Panji is evident from one example (because Lalit Kumar also seems to have followed in his footstep, though he gives credit for his ignorance to some other writers). He was casteist, conservative and confused. The inter-caste marriage in Panji was well known to him (but he chose to keep the

Dooshan Panji secret- which has been released by us on google books in 2009), and it was apparent that the great navya-nyaya philosopher Gangesh Upadhyaya married a "Charmkarini" and was born five years after the death of his father (see our Panji Books Vol I & II available at http://videha.co.in/pothi.htm). Sh. Dinesh Chandra Bhattacharya writes in the "History of Navya-Nyaya in Mithila".

"The family which was inferior in social status is now extinct in Mithila- Gangesha's family is completely ignored and we are not expected to know even his father's name.", which is a total falsehood. He writes further that all this information was given to him by Prof. R. Jha. So how would this casteist-conservative-confused allow the award to be given to Sh Harimohan Jha? So, the Sahitya Akademi saved the Maithili Language by recognizing it, as asserted by Prof. R.

Jha, is wrong and so is the assertion made by Sh. Harish Trivedi.

Mr Lalit Kumar is a young person, but he is being misused by some obscurantist elements, who gaslighted Harimohan Jha. Harimohan Jha stopped writing in Maithili following the recognition of it by Sahitya Akademi and was awarded the Sahitya Akademi prize for his autobiography in 1985, after his death, which means nothing.

Mr Lalit Kumar writes- “Yoganand Jha’s Bhalmanusha (1944) and Shardananda Jha’s Jayabara (1946) attack such social divisions that played a decisive role in marriages.” Yoganand Jha’s Bhalmanusha (1944) was indeed a pathbreaking novel, but Shardananda Jha’s novel was reactionary. Prof Radha Krishna Choudhary rightly observes- “Yoganand Jha’s ‘Bhalamanusa’ deals with the social problems connected with the

problem of marriage. As a reply to this novel, Shardanand Jha wrote a second-rate novel 'Jayabara,' having little literary merit. (RADHAKRISHNA CHOUDHARY A Survey of Maithili Literature)

Mr Lalit Kumar for his Panji-related ignorance gives credit to Mm. Parmeshwar Jha's "Mithila Tattva-Vimarsha." Prof Radha Krishna Choudhary rightly observes- "Mm. Parmeshwar Jha's 'Mithila Tattva-Vimarsha' is the history of Mithila in Maithili prose and is based mainly on tradition. Mm. Mukunda Jha Bakshi's 'Mithilabhashamaya Itihas' gives an account of the Khandawala dynasty. From the point of view of modern Maithili prose, these two works are important, though from the historical point of view, are unreliable. (RADHAKRISHNA CHOUDHARY A Survey of Maithili Literature)

The following excerpt from Our Panji Prabandh (part I&II) is being reproduced below for ready-reference: -

महाराज हरसिंहदेव- मिथिलाक कर्णाट वंशक। ज्योतिरीश्वर ठाकुरक वर्ण-रत्नाकरमे हरसिंहदेव नायक आकि राजा छलाह। 1294 ई. मे जन्म आ 1307 ई. मे राजसिंहासन। घियासुद्दीन तुगलकसँ 1324-25 ई. मे हारिक बाद नेपाल पलायन। मिथिलाक पञ्जी-प्रबन्धक ब्राह्मण, कायस्थ आ क्षत्रिय मध्य आधिकारिक स्थापक, मैथिल ब्राह्मणक हेतु गुणाकर झा, कर्ण कायस्थक लेल शंकरदत्त, आ क्षत्रियक हेतु विजयदत्त एहि हेतु प्रथमतया नियुक्त भेलाह। हरसिंहदेवक प्रेरणासँ- आ ई हरसिंहदेव नान्यदेवक वंशज छलाह, जे नान्यदेव कार्णाट वंशक १००९ शाकेमे स्थापना केने रहथि- नन्दैद शुन्यं शशि शाक वर्षे (१०१९ शाके)... मिथिलाक पण्डित लोकनि शाके १२४८ तदनुसार १३२६ ई. मे पञ्जी-प्रबन्धक वर्तमान स्वरूपक प्रारम्भक निर्णय कएलन्हि। पुनः वर्तमान स्वरूपमे थोडे बुद्धि विलासी लोकनि मिथिलेश महाराज माधव सिंहसँ १७६० ई. मे आदेश करबाए पञ्जीकारसँ शाखा पुस्तकक प्रणयन करबओलन्हि। ओकर बाद पाँजिमे (कखनो काल वर्णित १६०० शाके माने १६७८ ई. वास्तवमे माधव सिंहक बादमे १८०० ई.क आसपास) श्रोत्रिय नामक एकटा नव ब्राह्मण उपजातिक मिथिलामे उत्पत्ति भेल।

So, the Srotriyas as a sub-caste arose around 1800 CE as per authentic panji files.

Sh. Anshuman Pandey [Gajendra Thakur of New Delhi provided me with digitized copies of the genealogical records of the Maithil Brahmins. The pañjīkara-s whose families have maintained these records for generations are often reluctant to allow others to pursue their records. It is a matter of 'intellectual property' to them. I was fortunate enough to receive a complete digitized set of pañjī records from Gajendra Thakur of New Delhi in 2007. [Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar by Anshuman Pandey, A dissertation submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (History) in the University of Michigan 2014]. Later these Panji Manuscripts were uploaded to google books in 2009).

The so-called Maharajas of Darbhanga were permanent settlement zamindars of Cornwallis, and there were so many in British India, but in

Nepal there were none. In the annexure of our book (Panji Prabandh vol I&II), we have attached copies of genealogy-based upgradation orders (proof of upgradation for cash). So, before 1800 CE, there was no srotriya sub-caste in British India and there is no such sub-caste within Maithil Brahmins in Nepal part of Mithila even today. Srotriya before that referred to following some education stream in British India, in Nepal it still has that meaning.

Mr Lalit Kumar further tries to put his agenda by writing – “Harimohan choose a middle ground in his reformist agenda.” He gives laughable reasons for his contention viz. “he espouses the significance of local traditions, languages, scripts, education system, and moral values” thereby meaning that these are conservative values!

(All the referred books are available for free pdf download from the link http://videha.co.in/pothi.htm)

VIDEHA MAITHILI LITERATURE MOVEMENT AND A PARALLEL HISTORY OF MAITHILI LITERATURE

Therefore, the missing portions, the ignored and non-represented aspects of society, started to be chronicled. It led to the depiction marked by the richness of vocabulary and experiences and was a revolution in literature and art as far as people speaking Maithili are concerned. The quality now has not remained mediocre. The real power of the Maithili language was realised by the native speakers, mediocrity was replaced by excellence. This attempt at the writing of History of Parallel Literature for the Maithili Language arose as the mediocre agency (private and governmental) funded so-called mainstream literature, which has no readership, and no acceptance among the speakers of Maithili continued to be presented by these Akademies as representative literature. The mediocre interface of Maithili literature was

presented by the government radio and television stations also. Literary journals like Museindia (www.museindia.com) & Publishers like Harper Collins were also used for their sinister design.

RAJDEO MANDAL- THE POET, THE NOVELIST

The constant shedding of Tears -Maithili poem by Sh. Rajdeo Mandal - from his anthology of poems "Ambara"

Out of the eyes of my beloved
tears like a river
always keep flowing
and in that water of tears
people plunge
some feel cold
and some feel hot
some say wow!
and some feel bad.
but my blind-deaf accomplice
does not care,
her tears always keep flowing
but after some time, her tears stopped coming out

now perhaps she has emptied herself of tear
or
is she storing it!?

The verse is not a popular genre, but it is appreciated by a few. For a language like Sanskrit, the volunteers who are engaged in its popularisation, are using simple Sanskrit prose for it. They translate short stories and novels from other Indian languages into simple Sanskrit. Here the translation of the verse is barred as the verse is read by none. In a language, the number of speakers is so little that a need has been felt for organising camps for its spoken form, translation from verse into that language is considered a misuse of resources.

In Maithili, the situation has become grave. If we envisage a situation where there are no villages

left, the number of speakers of this language would become almost NIL. People would speak in Maithili only in seminars and sittings. The need is already being felt for pronunciation and vocabulary enrichment classes even for the authors and singers of Maithili.

Then what is the purpose of writing verse in this language? What is the purpose and what is the need for it? People write verse due to paucity of time, as the other genres require the devotion of more time. The situation becomes even more grave when people give the reason for writing verses in this way.

In this situation, the happenings of the neighbourhood, personal ambition, derogatory remarks about others; and the travelogue, all have become the subject matter of verse. But why not use prose for these kinds of subjects? The short

stories are transformed into drama form to stage it. But what is the purpose of converting prose into a poem?

The answer is both obvious and simple for those who know the so-called dried main channel of Maithili literature. The readers of the converted poems are only the partisan-critiques. And writers of those great poems themselves throw eulogies on themselves as they have understood the call for self-sufficiency in this way. Why depend on others for it? They write long prefaces in prose and add it to their collection of verses, declaring their verses as great and path-breaking!

Who will understand the value of the creation of verse? The personal worldly experiences, if these are not allowed to percolate deep down, would not be able to transform into epic poems, even though

those might be in rhythm. The spiritual and other-worldly thinking, howsoever non-concrete would still not be able to mesmerise, if that is not able to meet the worldly and make itself relevant, even though it is non-rhythmic or subscribes to a particular partisan grouping or uses crutches of ideology. The essential needs of man are food, clothes, and housing. And after that the spiritual thinking and related needs. When Buddha asked this question to all those who were seen participating in the festivities, asked whether they know the eventuality of death and if they do, how can they participate in those festivities. Likewise, the modern Maithili poets, when they find the base of their language-culture and economics missing behind their feet, even then they refuse to accept that truth and then they try to insert the -isms to the national-international happenings into their poems, they want to create patronising literature for the depressed classes and the natives, they

want to become a benefactor and so it fails to have a cutting-edge effect.

But when Rajdeo Mandal writes:

From the percolating drops of blood
The earth has become freshly bathed
The bird then asks
Asks from its heart
In the incoming heavy and pitch-dark night
Would our species survive?

, then it goes into our blood and the blood starts running fast. The species of the poetics of the poet or the species of that bird? No nod of partisan critiques or a self-obsessed preface is required for this poem. No cartel or crutches of ideology are required for this creation.

So, the poem needs excellence. It requires a base of language and culture. It does not need imported plots and subjects, which are imported to do favours to the poem. It also does not need the imported emotion, which would be a superficial attempt for searching for the disappearing language, and culture, which has gone missing, and during times of dwindling economy of the region.

A good poem can be written on any subject, it can be written on the anxiety of Buddha, regarding the future of humankind, for consoling the heart also otherwise people will have to go to the pseudo-preachers, on and for the language, culture, and economy otherwise, we will soon have to start camps for Maithili. The transmigration of imagery is also required, otherwise, we will have to create an artificial atmosphere for the poet; for their poems, we will have to arrange stages, and a

staging camp will have to be organised for their artificial vocabulary and ideology. And people would have to be trained for it. The poets of the so-called mainline of the dried drain are just doing that.

The rhythm and ups and downs of the Maithili language, the cultural and professional superiority of its proletariat brimming with confidence, having all kinds of professional and cultural skills, the superiority of its cooperative living style, cultural conservatism, polity, daily affairs, social values, morality, economic situation and adaptation amid flood-ravaged economy; the religion and philosophy all should be the subject of Maithili poem. And if that does not happen it would become one-sided, it will get entrenched after getting lopsided, would become dead, fit to be framed and put onto the wall.

To create poetry is a necessity, a literary urge for creation fulfilling this urge. When the people of Mithila would go to the camps for learning the Maithili language, then can only we start questioning the need for writing poems and the purpose for creating all types of verse forms. Only then we should discuss the futility of writing poems in Maithili. And that day must not come, for the poets would have to remain alert. And so is Rajdeo Mandal and that is why "Ambara" a collection of poems written by him has become the best collection of this genre in the first decade of the 21st Century. His anthology of poems "Vasundhara" is the next step. The excellence of verse created by Rajdeo Mandal is because of its foundation, the foundation of language and culture. The excellence is because he does not have to import the contents of his subjects. He does not import emotions either, you will find none. The expressions of his imagery lie in the rich

vocabulary that he possesses. Creating a poem is the only way left for Rajdeo Mandal. He must create poems; it is a literary hunger and essentiality of his literary existence. The emotions are poured out in a spinning rhythm and become his poetry.

"Rahab Ahink Sang"- (Will remain with you only)- From "Ambara"

Crying, calling

My throat dried

The lips dried

As if I was thirsty

The corpses all around

Are laughing at me

Nobody is listening to my voice

Where has gone

My society

It was necessary to break

The conservatism

Turning of direction

For the future

You all are yourself the Greats

Move forward and leave the squabbling

No interruption will be able to stop it

I have not done any big crime

Hey respected you, come here

Do not get angry

I will not break any law henceforth

I will not bother any of you now-on

Keep your kingdom

I do not want the headgear, the throne

I will not change my colour anymore

I will be with you all only, peacefully.

RAJDEO MANDAL- THE FICTION WRITER

"Paro" of Nagarjun-Yatri, (notwithstanding the unanswered question of whether it was written originally in Maithili or was a translation from Hindi into Maithili by the author himself) did depict first-hand hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times. He did depict the socio-cultural situation of the period. The novel "Hamar Tol" (My quarter of the village) by Rajdeo Mandal is a first-hand account of his "Dhanuk" caste of Mithila and has been written in the settings of the socio-cultural situation that this caste is peculiarly placed in. He inserts everything in it, the belief, which is sometimes not rational; social reform, love, hate, hope as well as disappointment. There was a void after Lalit. The mainstream, as it is called, writers of the Maithili language got themselves into a maze due to their chosen subjects. The dark enveloped the literary

scene wherein they found the exit tough, the going-on impossible.

The "Hamar Tol" of Rajdeo Mandal purifies the account of the second-hand account by Lalit in "Prithviputra;” as a result, the parallel movement of the stream was able to take along the main course of literature and moved it forward and made it relevant.

The author, being a realistic writer, has been forced to make the ending a tragic one. He refuses to see some struggles or is not able to see those, or nobody can see these. But he gives details of those struggles too.

"Everyone left the scene in a hurry.

There began a fight between the Crow and the Myna. That fight remained unseen, only the tree saw it. And the tree saw many more things, yet the

tree remained silent".

The complexity and perplexity of that silence could be refined and presented owing to the first-hand experiences of those unseen things by second-hand accounts. And that is why this novel has secured its position in the literary history of Maithili literature.

Five short stories by Rajdeo Mandal

Rajdeo Mandal adjudged the following five stories as the best of his short stories:

Rusal Bauwa (An Angry Boy)
Avak (Speechless)
Bechuak Suiter (A Sweater for Bechua)
Electionak Bhoot (The Ghost of Election)
and Rakhbar (The Village Guard).

The first one Rusal Bauwa (An Angry Boy) was written for the "82nd Sagar Raati Deep Jaray", a night-long short story recitation programme held every three months in the villages of Mithila, where the short-story writers read their new and unpublished short stories. Another writer critically acclaims the read short stories and the process goes from evening to morning. This time it was

decided that only children's literature (short stories) would be recited, and this event was held in my village. The criticism of Rajdeo Mandal's short story was assigned to Narayani. Narayanji noted that this short story reminded him of Premchand's famous short-story Idgah. The story goes on like that. The son of Fekan is angry, he wants new clothes otherwise he will not go to the Durga Pooja fair. The son of Dhirendra Babu has new clothes. Dhirendra Babu is rich, but Fekan is poor, but his son is much ahead of Amit, son of Dhirendra Babu in every respect, be it study or sports. A discussion ensues between Fekan and his wife, his wife accuses him of not fulfilling his responsibility even towards his son. His son listens to all these discussions and consoles his father.

Avak (Speechless) begins with some hilarious moments. Jitu reaches his in-law's house where his brother-in-law introduces him to his friend. This

person seems to be part of the robber gang, and he saved his life.

Bechuak Suiter (A Sweater for Bechua) deals with bonded labour, and poverty and hints at thinking along caste lines among the police force also. The boy at the teashop is a child labourer. It depicts entrenched corruption in the police force.

Electionak Bhoot (The Ghost of Election) is a commentary on the electoral process and democracy. The craft where the protagonist depicts a sequence of events, which turns out to be happening in his dream, is a wonderful treat.

Rakhbar (The Village Guard) is the story of Musba, the guard. His son gives a spear to his wife (Musba's daughter-in-law) and instructs her to pierce the body of Musba in case Musba quarrels

with her. Musba, who is a terror outside is tamed inside his house. Then the wordplay extends to the story of Sumna who attacks him when he is behaving lecherously with her.

In all the stories you will find the use of words and contexts which is absent in mainstream literature. The vibrant life, the story of gloom, and cultural paraphernalia even amid poverty were never heard of before the parallel tradition storytellers came to the scene.

Issue No. 88 (November-December 2019) of Muse India at http://museindia.com/ displays Maithili literature in an extremely poor light. Moreover, it wrongly claims to be a representative review of Maithili Literature, whereas it was only in line with the Sahitya Akademi, Delhi; a mere representation of the so-called "dried main drain". It is expected that Muse India will correct itself by announcing an issue exclusively devoted to the parallel tradition of Maithili literature.

SUPPLEMENT ONE- A PARALLEL HISTORY OF MAITHILI LITERATURE- INTRODUCTION

FESTIVAL OF LETTERS OR FESTIVAL OF SHAME

SAHITYA AKADEMI AND the DOWNFALL OF INDIAN LANGUAGES (IN SPECIAL CONTEXT OF MAITHILI LANGUAGE)

When Maithili was recognised by the Sahitya Akademi (National Academy of Letters- of India) way back in 1965, Late Ramanath Jha stated that his Maithili language is saved now (Maithilik Vartman Samasya, Ramanath Jha).

He was wrong on this on two counts. What he referred to as applicable, if it applied at all, only to the part of Maithili speaking area, geographically located in India. Maithili is spoken, natively, in India and Nepal. After the treaty of sugauli (ratified in 1816), which was in the aftermath of the Anlo-Nepalese war of 1814-16, the hilly regions were incorporated in British India, including the Nepalese-speaking Darjeeling Area. Similarly in

1816 and 1860, the Britishers ceded some Terai region to Nepal. As a result, part of Maithili speaking Area, which was earlier ruled by Malla Kings (when Maithili was an official language of the region), was ceded to Nepal. Even today some Maithili scholars (!!) refer to the golden period of Maithili as the period of "Nepali (!!)" Malla Kings (Ramanath Jha, Introduction to Maithili Sahityak Itihas by Dr Durganath Jha "Shreesh").

Ramanath Jha himself admits that during his visit to "Vir Library" of Nepal (Kathmandu) he came to know about the Nepal legacy (his monograph on kirtaniya Natak, which he wrongly presents as Kirtaniya Nach) in respect of Maithili. So, he cannot be blamed for his lack of knowledge in this respect. He was wrong on the second count also, and this second count was an artificial creation. He began a tradition of elitism and conservatism in Sahitya Akademi, as the first convener of the

Maithili language. The tradition got stronger and stronger in the last 55 years of the Existence of Maithili in that Akademi. So, he ensured that liberal writers, like Sh. Harimohan Jha, attacking casteism and conservatism did not get the award, even though the year 1967 went unrewarded and the Ist award in 1966 was given to a non-literary book in Maithili (academic book of Philosophy!!!).

He was casteist, conservative and confused. The inter-caste marriage in Panji was well known to him, and it was apparent that the great navya-nyaya philosopher Gangesh Upadhyaya married a "Charmkarini" and was born five years after the death of his father. But he informed Sh. Dinesh Chandra Bhattacharya in a distorted way. Sh. Dinesh Chandra Bhattacharya writes in the "History of Navya-Nyaya in Mithila"-

"The family which was inferior in social status is now extinct in Mithila-Gangesha's family is completely ignored and we are not expected to

know even his father's name.", and he writes further that all this information was given to him by Prof. R. Jha. So how would this casteist-conservative-confused allow the award to be given to Sh? Harimohan Jha. So, the Sahitya Akademi saved the Maithili Language by recognizing it, as asserted by Prof. R. Jha, was wrong on those two counts.

Now come to Nepal, the Prajna Pratisthan and other organizations often recognize Indian Maithili writers, but Sahitya Akademi of India does not recognize Nepalese Maithili writers, be it the Seminars or the poets meet, be it an anthology of poems or prose published by the Akademi. Regarding the treatment of Nepalese Maithili writers by Sahitya Akademi Sh. Ram Bharos Kapari "Bhramar" laments that there is demand in Nepal that they should also not award Indian Maithili writers/ publish them in their anthologies as

reciprocity demands this.

The narrow-mindedness of the Maithili advisory board of the Indian Sahitya Akademi has its origin in the organizations that are recognized by the Sahitya Akademi, the basis of which is extra-literary credentials. These are pseudo-organizations running on paper, political organizations or casteist organizations pocket-run by a few. The complete list is:

MAITHILI LITERARY ASSOCIATIONs (!!!) RECOGNIZED by SAHITYA AKADEMI

1. The Secretary, All India Maithili Sahitya Samiti, Tirbhukti, 1/1B, Sir P.C. Banerjee Road, Allahabad-211 002.

2. The General Secretary, Akhil Bharatiya Maithili Sahitya Parishad, C/o Dr. Ganapati Mishra, Lalbag, Darbhanga-846 004.

3. The Secretary, Chetna Samity, Vidyapati Bhawan, Vidyapati Marg, Patna-800 001.

4. The Secretary, Mithila Sanskritik Parishad, 6 B, Kailash Saha Lane, Kolkata-700 007.

5. The Secretary, Vidyapati Seva Sansthan, Mithila Bhavan Parishar, Darbhanga-846 004.

6. The Secretary, Centre for the Study of Indian Traditions, Tantrabati Geeta Bhavan; Ranti House, Ranti, Madhubani-847 211

Now the Literary Association lists read as under. Serial no. 1 & 6 above have been derecognised and has been replaced by other non-literary associations at sr no 5, 6 & 7 below.

(1) The General Secretary, Akhil Bharatiya Maithili Sahitya Parishad, Professors' Colony, Digahi West
Opp. of Primary School, Darbhanga-846 004, (Bihar)

2) The Secretary, Chetna Samiti, Vidhya Pati Bhavan, Vidyapati Marg, Patna-800 001 (Bihar)

3) The Secretary, Mithila Sanskritik Parishad, 6B, Kailash Saha Lane, Kolkata-700 007, (West Bengal)

4) The Secretary, Vidhya Pati Sewa Sansthan, Mithila Bhavan Parishar, Darbhanga-846 004, (Bihar)

5) The Secretary, Anand, Samajik Sanskritik Sahityik Manch, Rajkumarganj (Mirzapur Chowk), Darbhanga-846 004, (Bihar)

6) The General Secretary, Mithila Sanskritik Parishad, Rosebery 5032, Sahara Garden City, Adityapur-2, Jamshedpur-831 014, (Jharkhand)

7) The General Secretary, Akhil Bharatiya Mithila Sangh, G-6, Hans Bhavan, Wing 2 I.T.O., Bahadurshah Zafar Marg, New Delhi-110 002, (Delhi)

What is the literary credential of the Centre for the Study of Indian Traditions (now recognised and replaced by another pocket association)? Chetna Samiti and Vidyapati Seva Sansthan are casteist political outfits, vehemently displaying the casteist attire of a great ancient poet, whose caste is still

uncertain (VIDYAPATI), but who was certainly not Brahmin. All India Maithili Sahitya Samiti (now derecognised and replaced by a non-literary association) became non-existent even during the lifetime of the Late Jaykant Mishra, same is the case with Akhil Bhartiya Maithili Sahitya Parishad. Mithila Sanskritik Parishad has done a crime through an investiture ceremony of the great Vidyapati, they tried to convert Vidyapati and "Maithili" language to the language of only the Brahmins (the name of the artist who sketched the Vidyapati has still not been disclosed by this organisation). When these non-existent organizations exercise voting powers granted by Sahitya Akademi and chose a convener, it is not a coincidence that for successive times only conservative people among the Maithil Brahmin caste, are chosen. The complete list is:

1. Ramanath Jha, 2. Jaykant Mishra, 3. Surendra Jha

Suman, 4. Sureshwar Jha, 5. Ramdeo Jha, 6. Chandranath Mishra Amar, 7. Vidyanath Jha Vidit, 8. Veena Thakur, 9. Prem Mohan Mishra, 10. Ashok Avichal.

The result is now for everybody to see. The complete list of Sahitya Akademi awards (till 2019) is:

Total booty distribution- 50 times, Maithil Brahmins- 42 times, Kayasthas- 6 times, Rajpoots- 3 times; Others- 0 times!!! (Now in 2021 Sh. Jagdish Prasad Mandal has been awarded this prize for his novel "Pangu", so the count is now not zero but one.

The result is not based on the quality of the books but solely upon the caste-based other considerations and the disease has its root in the faulty seedling that the Sahitya Akademi of India found through the faulty literary associations.

What were the objectives of the setting of this Akademi?

Sahitya Akademi was established (National Academy of Letters to be called Sahitya Akademi) by Government of India resolution No F-6-4/51G2(A) dated December 1952 "to set high literary standards, to foster and co-ordinate literary activities in all the Indian languages and to promote through them all the cultural unity of the country; to promote good taste and healthy reading habits, to keep alive the intimate dialogue among the various linguistic and literary zones and groups through seminars, lectures, symposia, discussions, readings and performances, to increase the pace of mutual translations through workshops and individual assignments and to develop a serious literary culture through the publications of journals, monographs, individual creative works of every genre, anthologies, encyclopedias, dictionaries, bibliographies, who's who of writers and histories of literature."

The Akademi boasts of publishing "one book every thirty hours" and holding "at least thirty seminars every year" at regional, national, and international levels, " along with the workshops and literary gatherings-about two hundred in number per year".

The Akademi recognises " Besides the twenty-two languages enumerated in the Constitution of India", English and Rajasthani as languages. Sahitya Akademi has constituted twenty-four language Advisory Boards "to render advice for implementing literary programmes in these 24 languages".

The Akademi gives prizes in twenty-four languages recognised by it for original and translated works. It gives " special awards called Bhasha Samman to a significant contribution to the languages not formally recognized by the Akademi as also for contribution to classical and medieval literature"; "It has also a system of electing eminent writers as

Fellows and Honorary Fellows and has also established a fellowship in the names of Dr Anand Coomaraswamy and Premchand".

FESTIVAL OF LETTERS (SHAME)!!!!

In February every year, Sahitya Akademi "holds a week-long Festival of Letters; It begins with the ceremony to present the Akademi's Annual Awards for creative writing".

In February every year, there is a need to examine whether Sahitya Akademi is fulfilling its objective and whether Sahitya Akademi is aware of the rich cultural and linguistic variety prevalent in India.

On scrutiny it is revealed that Sahitya Akademi believes in "forced standardisation of culture through a bulldozing of levels and attitudes" and it is not "conscious of the deep inner cultural, spiritual, historical and experiential links that unify India's diverse manifestations of literature".

The Akademi boasts of publishing "one book every

thirty hours" and holding "at least thirty seminars every year" at regional, national, and international levels, "along with the workshops and literary gatherings-about two hundred in number per year". If we see the data in respect of Maithili it comes out that every year around twelve books should have been published in Maithili and the Maithili writers might have attended thirty seminars every year at regional, national, and international levels and might have participated in eight literary gatherings every year. The number of Maithili books published by the Akademi is pathetically low, and when we see the assignments, through which these books get artificially prepared (be it translation, anthology or monograph), then the people getting these assignments are often related to the members of the advisory board (as the answer to RTI application by Sh. Vinit Utpal brings forth). The quality suffers, and as a result, there is no

readership.

How this Akademi failed? And why this Akademi failed? And what action should be taken against Akademi for its intentional failure?

Firstly, Akademi is not the name of a man or woman. Akademi or its member of the Advisory Board consists of persons, and if the group of persons is failing the Akademi, that language itself is to blame! But again, the language is not the name of a man or woman. So, the people speaking that language are to be blamed for the failures of the Akademi. Really!!

Even if it is partially true, the Sahitya Akademy cannot shirk its responsibilities. How an advisory committee can be considered representative of Maithili-speaking people (even that of India), when the Convener of that language is nominated by six organisations (recognised by the Sahitya Akademi for reasons best known to it), having no remote

connection with literature? Sahitya Akademi sowed seeds of Acacia and expected Mango fruit. Having said that it is also true that the Akademi or any organisation can transform itself, but only when the conservative people representing these find pressure from the literary fraternity, change themselves or are replaced.

What is the solution?

The literary fraternity has already taken initiative by establishing parallel Sahitya Akademi awards and parallel literary meets. It should be taken further. All legal means should be explored to take the Akademi to the task. On all available forums, the fact is made clear that the literature being prepared by Sahitya Akademi through assignments is not grammatically correct, that it is not up to mark and is of inferior quality. On all available forums, it should be made clear that the thin, casteist-looking (quantitatively and qualitatively) and pale Maithili literature, which is

being shown by the Sahitya Akademi of India to the world, has no readership or respect in its native speaking area of India and Nepal. And that Maithili has moved not because of Sahitya Akademi but despite it.

Demand

The six organisations representing Maithili should be derecognized with immediate effect and an inquiry initiated to ascertain their genuineness. A committee should be set up to scrutinize the work done by the Sahitya Akademi (in respect of Maithili) in the last 55 years. The awards should be kept in abeyance till the results of the inquiry are made public and corrective steps are taken.

2

THE CELEBRATION BEGINS

Videha Ist Maithili Fortnightly International e-journal has e-published more than three hundred issues to date. Meanwhile, we will enumerate the problems faced and the solutions found by us. The Journey began in the year 2000 at yahoo Geocities-the first words on the internet in Maithili were written by me on the yahoo Geocities sites (now yahoo has discontinued Geocities) towards the end of 2000 when I suffered a major accident which kept me confined to crutches for one and a half years. But that shaped my destiny. I could concentrate on my Maithili writings and my research on Tirhuta Manuscripts. On 5th July 2004, the first blog in Maithili came (gajendrathakur.blogspot.com) as "Bhalsarik Gachh", which was rechristened as Videha ejournal from 1st January 2008. From Ist January 2008 it came to be published as a fortnightly journal. The

first rechristened issue brought the story of the life and creations of a forgotten Maithili poet Late Ramji Choudhary (1878-1952).

Till the eighth issue of Videha the columns on Music, Mithila Painting, Children column, learn samskrit through Maithili got strengthened. Moreover, the projects on digitalisation of Maithili Classics and Panji Manuscript-leafs got started. The searchable dictionary (Maithili-English_Maithili) was designed and strengthened. From the eighth issue, a latest unpublished Maithili Play of Nachiketa "No Entry Maa Pravish" began its e-publication in Videha. Nachiketa, the greatest dramatist of Maithili Literature was silent for the last 25 years, as far as the drama was concerned.

Technology has two aspects, bad (its chances of misuse) and good (its effective use). It is a great leveller; it challenges status quo forces. It is

applicable in all areas of knowledge. So, school-going children today have a clearer understanding of the universe and atoms than the Aryabhata or Sir Issac Newton had. After mass-scale use of printing education and literature expanded its wings, but only after the "Internet and electronic transformation of tools of knowledge", it has become universal, it has jumped geographical boundaries. All shackles unfurled, the weak links of the chain were identified, and the chain which tried to capture knowledge, which tried to thwart its expansion, started breaking down. And the greatest beneficiary became the Maithili Literature. What is Videha, nothing, it is only its commitment to the Maithili Language, which helped it expand its base, and Videha became the means that were able to bind together the Maithili-speaking areas in both parts of the boundary (India & Nepal). Videha gave Maithili a batch of committed writers and a batch of committed

readers. It challenged the status quo and casteist forces. It challenged confused writers, who were using Maithili as a tool to ride the ladder of Hindi. The lack of criticism, the lack of teeth in criticism was the reason that some writers and dramatists were using Hindi-Mix Maithili for cheap popularity, they were using derogatory language for the so-called lower castes of their society (some were finding plea in Natyashastra- when even the modern-day Samskrit Drama is not using Prakrit etc.!!), and for their mimicry, those castes started keeping distance with this kind of literature. And once the confusion of the confused thinned, a new type of awakened literature, stage, and drama (top-class) became the norm.

Videha is regularly getting some excellent brains. Since its inception, Videha, the idea factory, is dependent upon them. As far as their versatile qualities are concerned, people associated with

Videha are different. All are known for their perseverance and resilience. All are known for their arduous work. All are known for their quality work. All are known for their discipline. And all are committed; committed to Maithili and the Mithila. The cumulative force resulted in a natural revolution. A revolution in the field of Maithili Literature, art, music, craft, stage, and drama. The only international e-journal in Maithili started this quality movement in Maithili. Nothing less than world standard was acceptable. The awards were instituted to recognize the parallel field of Maithili Literature, art, music, craft, stage, and drama. Only the best was selected, there was no scope for the second best. The participation of readers in the decision-making processes was encouraged. The readers got full access to the digitalised Maithili Literature. More than five hundred Maithili books and around 11000 palm-leaf mithilakshar manuscripts were digitalised and made available

online under the "Videha Archive" section of www.videha.co.in (and the number is increasing every day). The audio-video-paintings-photographs were archived, and all these archived "art and lifestyle" of the people of Mithila were then placed online. The Videha Archive is a unique gift to the world.

So, what is the ideology of people associated with Videha? Is it collective thinking? No, of course not. In Videha all are welcome. Here all are welcome to discuss their respective ideology. Having said this, it needs emphasis that there are some basic human principles where no compromise is possible. The casteists, those having genetic superiority complex (which is another name for an inferiority complex), the practitioners of plagiarism, those who are unable to take part in a healthy discussion and persons who are not able to withstand the criticism of their creation, Videha

is not a platform for them. The ideology of people associated with Videha may have different tinges, not all need to toe the line taken by any member of the editorial board. Videha believes in the individuality of ideas and the editorial board never imposes its ideology upon its members. At the same time, it is being emphasized that each member of the Videha editorial board has a strong ideological leaning, the ideology of humanism is practised by all.

Videha-Maithili Literature Movement has its roots in the year 2000 when I started making Maithili Websites on Yahoo Geocities. After Yahoo Closed Geocities these sites were automatically deleted. However, the early form of Videha "Bhalsari Gachh" was started on 5 July 2004, and it is the earliest presence of Maithili on the internet. Videha and its vibrant members did their utmost in translating lacs of words on Wikipedia, and they successfully opposed the nomenclature "Bihari

Languages" (Gerard M accepted the role of Umesh Mandal, the co-editor of Videha, go to Gerard M's blog and click the Dasipat Aripan photo from Videha archive (Preeti Thakur) placed at his blog, you will reach http://videha.co.in/). In Google translate/Wikipedia localisation drive, in Tirhuta and Kaithi script research and the localisation of Braille in consonance with the Maithili Language, Videha shouldered the responsibility as a pioneer in technology viz-a-viz Maithili Language. It was a pioneer in many respects. It started for the first time a Maithili Websites Aggregator at http://videha-aggregator.blogspot.com/, the first braille site in Maithili, the first mithilakshar site in Maithili among others (total list).

Videha has organised several dozen Maithili book fairs to date. The 16th Videha Maithili book fair was held at Sagar Rati Deep Jaray, Patna on 10-11th December 2011 and the 17th Videha Maithili

book fair was held at Guwahati, on 22-23 December next year at the Vidyapati Parv organised by Mithila Sanskritik Samanvay Samiti. The detailed list of all the venues (datewise). Videha also organised a parallel Sahitya Akademi Kavi Sammelan, besides awarding parallel Sahitya Akademi prizes, as corrective measures, as the awards and Kavi Sammellans of Sahitya Akademi were awarded/ organised in a unilateral manner where merit took a beating. Videha has, thus, fulfilled its obligation by interfering in the murky affairs of government organisations. Videha cannot remain a silent spectator, be it plagiarism or copyright violations. So, the authors like Pankaj Parashar, and Ashok Sahu, who were engaged in lifting other articles/ stories/ poems were banned after verifying the sources and target writings.

Literature in translation is a major issue with Videha. Lack of translation in America resulted in Americans lagging in quality literature. We practise

literature in translation in both directions- from Maithili into English and from other languages into Maithili. As far as translations from other languages into Maithili are concerned English, Nepali, Sanskrit and Hindi function as buffer languages in the process. Direct translations into Maithili are limited; and it is done directly only from English, Sanskrit, Hindi, Nepali and Bengali, although there are some exceptions. As far as the question of translations from Maithili into other languages is concerned, directed translations are again limited; and it is again done directly only into English, Hindi, Sanskrit, Bengali and Nepali, barring some exceptions. Videha contacted some notable personalities of class literature, took permission, and translated that literature into Maithili. Most of the time English was used as a buffer language and translation work from English, Hindi, Konkani, Telugu, Gujarati, Odia,

Kannada, Nepali and Telugu into Maithili was completed; and these works were regularly published in Videha. Maithili novels, poems, and short stories, on the other hand, were translated from Maithili into English and were published regularly in Videha.

VIDEHA became a Maithili Literature movement. No, VIDEHA was from day one of the Maithili Literature movement. Many established misconceptions got cleared through VIDEHA. The well-known facts, the not-so-obvious plot of some people to kill Maithili through its twin institutions the Sahitya Akademi and the CIIL was unearthed. The Right to Information came in handy. Sri Vinit Utpal asked for information from Sahitya Akademi through his RTI application dated 23.09.2011 (file no. RTI-125) and sought information on "Assignment assigned by Maithili Advisory Board, Sahitya Akademi under the convener ship of Sri Vidyanath Jha 'Vidit'". The information included a

proposal received, a proposal rejected, and a proposal kept in abeyance." The statutory mandatory information supplied by the Sahitya Akademi unearthed a vicious circle of Maithili-speaking so-called litterateurs, hell-bent upon making Maithili a language- "of the Maithil Brahmin, for the Maithil Brahmin and by the Maithil Brahmin". More than 90% of the assignments went to the friends, relatives, and acquaintances of the 10-member Maithili Advisory Board. No assignment to Sh. Jagdish Prasad Mandal, Sh. Rajdeo Mandal, Sh. Bechan Thakur (the greatest Short-story-novel writer of Maithili, the greatest living poet of Maithili and the greatest living Maithili dramatist; respectively), Sh. Umesh Paswan, Sh. Umesh Mandal, Sh. Ramdev Prasad Mandal "Jharudar", Sh. Durganand Mandal, Sh. Sandeep Kumar Safi or to Sh. Anand Kumar Jha. When every member of the Maithili advisory board

is hand in glove with the Sahitya Akademi to kill the Maithili language then where lies the hope? The demand for Mithila state by these people will see that 10 Maithil Brahmin families would loot the Mithila state. Then where lies the hope? Here lies hope. Sh. Bechan Thakur has created a parallel Maithili stage and theatre, a slap on the existing slapstick humouristic Maithili theatre. Sh. Umesh Paswan is a discovery of the Parallel Sahitya Akademi Poetry festival organised by Videha. Sh. Jagdish Prasad Mandal, Sh. Rajdeo Mandal, Sh. Jharudar, Sh. Sandeep Kumar Safi and Sh Umesh Mandal have pumped their energy, wealth, and time into our Maithili Language. This language will live...proofs are given below: -

Google Translate:

http://www.google.com/transconsole/giyl/chooseProject

then Wikipedia translate:

http://translatewiki.net/wiki/Special:Translate?task=untranslated&group=core-mostused&limit=2000&language=mai

http://translatewiki.net/wiki/Project:Translator

http://translatewiki.net/wiki/Project:Translator

http://meta.wikimedia.org/wiki/Requests_for_new_languages/Wikipedia_Maithili

http://translatewiki.net/wiki/Special:Translate?task=untranslated&group=core-mostused&limit=2000&language=mai

http://incubator.wikimedia.org/wiki/Wp/mai

http://translatewiki.net/wiki/MediaWiki:Mainpage/mai

http://ultimategerardm.blogspot.com/2011/05/bihari-wikipedia-is-actually-written-in.html)

[Monday, May 09, 2011

The #Bihari #Wikipedia is written in #Bhojpuri

This is the kind of article that has many people's eyes glazed over. It is about standards and scientific documents, and it is about languages most of my readers have never heard about. For the people that do speak one of the languages that are considered Bihari, it is extremely relevant, and it has implications for Wikipedia.

This is information provided by Umesh Mandal that explains the "Bihari group of languages" with the Maithili language:

Kellogg (1876/1893) and Hoernle (1880) regarded Maithili as a dialect of Eastern Hindi; Beames

(1872/reprint 1966: 84-85), regarded Maithili as a dialect of Bengali, Grierson has done a great service to the Maithili language, however, he erred when he gave a false notional term of "Bihari" language after that western linguists started categorizing Maithili as a dialect of "Bihari" language; although there is nothing known as "Bihari Language" and both Maithili and Bhojpuri are spoken in Bihar (of India) as well as in Nepal.

Umesh is working on the localisation of MediaWiki for the Maithili language and as this language is currently in the Incubator, the language committee does its due diligence and trying to understand if Maithili can have a place in the Bihari Wikipedia. The information provided by Umesh makes it quite clear: "no".

This still leaves us with the misnomer that is the Bihari Wikipedia. The language used for the localisation and the articles is Bhojpuri. Bhojpuri has the ISO-639-3 code "bho".

Are you still following all this? Ok, there is one question I am not asking: How about the Kaithi script?

Thanks, GerardM]

Excerpt from a Maithili e-journal published as PDF (from Videha 2011: 22; Videha: A fortnightly Maithili e-journal. Issue 80 (April 15, 2011), Gajendra Thakur [ed]. http://www.videha.co.in/."Gajendra Thakur of New Delhi graciously met with me and corresponded at length about Maithili, offered valuable specimens of Maithili manuscripts, printed books, and other records, and provided feedback regarding requirements for the encoding of Maithili in the UCS."-Anshuman Pandey.] ।

TIRHUTA UNICODE See the final UNICODE Mithilakshara Application (May 5, 2011) by Sh. Anshuman Pandey at Page 23 of the Videha 80th issue (Tirhuta version) is attached"Figure 11:

Excerpt from a Maithili e-journal published as PDF (from Videha 2011: 22" and at Page 12 Videha is included in References Videha: A fortnightly Maithili e-journal. Issue 80 (April 15, 2011), Gajendra Thakur [ed]. http://www.videha.co.in/. and role of Videha's editor is acknowledged on Page 12 "Gajendra Thakur of New Delhi graciously met with me and corresponded at length about Maithili, offered valuable specimens of Maithili manuscripts, printed books, and other records, and provided feedback regarding requirements for the encoding of Maithili in the UCS.”]

The Maithili Speaking area is shrinking. It is shrinking due to a conscious-subconscious policy of the Governments of India and Nepal, and the situation became critical due to the invasion of Hindi and Nepali media and the biased educational system in Maithili-speaking areas, and due to the large-scale migration, which has happened in one single generation. The question of Hindi saw to it

that Vajjika, Angika and now Thethi, Surjapuri etc. languages should get the tacit support of supporters of Hindi, first in the name of religion and second in the name of caste. Through this they did not support Vajjika, Angika, Thethi or Surjapuri; but they tried to weaken Maithili, which resulted in the weakening of Vajjika, Angika, Thethi and Surjapuri. For all this, the Maithili-speaking people, more so the officials (I will explain it later), are also responsible, as they tried to delimit Maithili within the two castes and four districts. All other people and areas, than these, were considered northern, southern, eastern, and western deviations of so-called pure Maithili, which was fictitiously considered as being spoken by these Maithil Brahmins/ Karna Kayasthas of Madhubani, Darbhanga, Saharsa and Supaul districts. For the last 45 years the officials, yes, I call them officials, the officials of the Maithili

Department of Sahitya Akademi, did not try to accommodate the people outside this fictitiously delimited domain. But the major problem lies somewhere else. The slow poisoning was given in many disguises, be it the faulty top-heavy education system, which neglected primary and middle school education through the Mother Language Maithili, or be it through the concept of dialect, which initially conveniently declared languages like Maithili as dialects. Elementary education through Maithili was a non-starter because the Maithili books published by the Bihar State Textbook Publishing Corporation Limited seemed to be in Avahatt, it was not fit for children. Further, the authors and subjects selected for these books had a casteist bias. Maithili became a tool for caste-based politics, as once Hindi had been a tool for religion-based politics. Still, these officials, of the Maithili Department of Sahitya Akademi, are residing in their own built ghetto,

bereft of any thinking or vision. Another reason for the present plight of Maithili is the policy undertaken by the tax collectors of Mithila (permanent settlement Zamindars of Cornwallis), whom the sycophants call King or the great king (Raja/ Maharaja) or Mithilesh (King of Mithila) these were mere tax collectors, the right for which were given to the highest bidders permanently; and there was not one such Mithilesh (tax collectors), but many within the borders of Mithila. These tax collectors employed mostly those two castes from four districts in their merchandise venture, and as the selection was based on sycophancy, so the work suffered. So, they imported the lathiyals from outside the Mithila region. The masses of Mithila suffered a blow from the double-edged weapon. First, from their people who did not consider them as their own and second, the outsiders looted them. Now after

some time these outsiders, the non-Maithili speaking people, found it convenient to declare the masses (not belonging to the two castes from four districts) as non-Maithili speaking people, and the officials/ sycophants from those two castes from four districts tacitly agreed to it. Now these outsiders, the non-Maithili speaking people, formed a majority in many places of Mithila, and they led the rumour that Maithili, like Samskrit, is an upper-caste phenomenon, and thus they legitimized their anti-Maithili stance (all these facts have been brilliantly dealt with in the Maithili Novels of Sh. Jagdish Prasad Mandal) and they propagated the case of Hindi, first based on religion and second based on caste. But why our people fell into their trap, why these tax-collector Maharajas did not consider the masses of Mithila as their own and imported the perpetrators to loot their masses? The simple answer is that merit took a downward leap in auction-based tax collection

rights allocation.

We started from one and reached number three, then thirty and now three hundred!! and we are growing-... and are three hundred not out and are creating a grand history. http://www.videha.co.in/ Videha Ist Maithili Fortnightly e-Journal ISSN 2229-547X has e-published its 300th issue recently. When I began this venture in the year 2000 with a Samsung TV net appliance, and when the existing was posted on 5th of July 2004, I moved all alone. Then on 31st January 2007, I suddenly thought to include the public, as after some groundwork I was ready for it. I decided to e-publish Videha and did publish it, on a fortnightly basis, the first issue that came on 1st January 2008 tried to include all the previous posts.

From all corners of this planet earth, the people tried to change the destiny of Mithila and Maithili. Now Sh. Ashish Anchinhar, Sh. Munnaji (Manoj

Kumar Karn), are part of our team; and together we are three hundred not out now. With three hundred plus issues, 30,000 pages of Maithili literature (one hundred lac words corpora) creation and 11000 Tirhuta manuscript transcription we maintained a 50000-word Maithili-English vocabulary database. Now we are 350 strong, with 350 authors.

Videha has faced challenges and has withstood them. We never shirk from any question and/ or problem. The question of the state of Mithila is one such question which often comes calling. We are in favour of the states of Mithila within the sovereign borders of India and Nepal. We are in favour of Mithila. But which type of Mithila, that type that we had during the Zamindari Raj, where means of sustenance and avenues of existence remained limited for a few castes? Or that culture that existed within "Aryavarta-Indian Nation newspaper" and other Industries during that Raj. A

dozen families of Mithila galloped all these mostly from a single caste!! No, we are not in support of that Mithila, that Mithila where Maithili would be swallowed, as it is being swallowed by the Sahitya Akademi and the CIIL, swallowed by another dozen families. We are not in favour of that Mithila where the proceeding of the legislative assembly would be held in a language other than Maithili. Till the misgivings of the people of Mithila are addressed, we cannot support any Mithila state movement. So the people striving hard for Mithila state should sit on a protest before the advisory board members of the Sahitya Akademi/ CIIL and sing patriotic songs in front of their houses, and pressurise them not to misuse government funds by unscrupulously awarding functions of Akademi outside Mithila and not to misuse the power of assigning translation and other rights to themselves and to those people who are hell-bent

upon destroying our language. The RTI application by Sh. Vinit Utpal has thwarted an attempt to strangulate Maithili, but if the supplementary work is not done the sinister design would resurface again. We request the Maithili advisory board members of Sahitya Akademi immediately return their assignments taken in their name and the name of the members of their family. Otherwise, pressure should be mounted to force these 10-member Maithili Advisory Board members to voluntarily resign from their membership in the larger interest of Maithili. So, what is our answer viz-a-viz demand of Mithila state: it is a categorical Yes.

The technology-centric venture called Videha became a success. The native speakers of Maithili reside in Bihar (of India) and South-East Nepal. The net connectivity had been extremely poor in these areas. Then how the authors, new and old, started using Unicode for writing for Videha. The Nepal

Side of Mithila had been using Preeti, Kantipur, Himala etc. fonts, the Kolkata Maithili-speaking population had been using the Marathi fonts and the rest had been using the fonts based on the old Remington keyboard. All these three types of fonts are ASCII fonts. We researched these fonts and provided font converters to our Nepal-based authors. We also provided phonetic and Remington-based Unicode writers to all Maithili authors, who asked for them. We asked the authors if they may send their creations in any font, but at the same time, we encouraged them to use Unicode fonts. The technical support that we provided resulted in numerous receipts of typed entries from persons like Sh. Gangesh Gunjan, who in earlier stages had been sending their creations in their handwritings. As Sh. Gangesh Gunjan was well versed in Remington keyboard typing, so he made wonderful use of the

Remington Unicode typewriter. He sent that software to some of his friends too and he was courteous enough to intimate about this to us, although there was no need for that. Sh. Saketanand also used that software and sent his short story कालरात्रिश्च दारुणा in Unicode, and it was published in one of the issues of Videha. The technology-centric venture called Videha became a success because we made it simple and intelligible at a time when even the technologists were not sure about the future of this Unicode. The virtual medium was being seen with anxiety by the literary fraternity, and the copy-paste system of theft was rampant in those days. But we assured the authors that with Videha they may rest assured that the copyright thieves would not be spared, while at the same time we were firm, that only for fear of misuse of technology we should not stop our venture midway. With the internet and technology, the geographic barrier became

non-existing. The end of the problem of distribution in Maithili literature became possible due to our technology-friendly attitude and it proved a boon for our Maithili language. And it made the technology-centric venture called Videha a success... It is the success of the parallel Maithili literature movement.

SUPPLEMENT TWO: ERA BEFORE AND AFTER: LITERARY SCENE IN MAITHILI AFTER THE ARRIVAL OF JAGDISH PRASAD MANDAL

Amartya Sen wrote about the famine of Bengal (1942-43), talking about how lacs and lacs of people died in that famine (15 lacs as per estimates of the Famine Enquiry Commission), but that this did not include his loved ones. Likewise in 1967, there happened a great famine in Mithila. When Indira Gandhi (then the Prime Minister of India) visited the area, she was shown how the people from the Mushhar community survived simply by eating bisarh (roots of lotus and other plants).

But this tragedy was written about only in 2009 by Sh. Jagdish Prasad Mandal, over forty years after it happened. And the reasons for that delay are obvious. In Maithili literature, there is a lopsided tendency which has made its journey slanted and ugly. The ones writing for mainstream Maithili

literature have had no firsthand experience of tragedies of this magnitude, so they could never write on such subjects.

The coming of Jagdish Prasad Mandal on the literary scene simultaneously started a renaissance and a reformation movement in Maithili literature. It commenced a shiny new era. He gets credit for correcting the dark and ugly course the literary scene had taken. He gets credit for filling the gap and correcting the lopsided course of Maithili literature, which was hitherto moving on a one-way road.

Jagdish Prasad Mandal is an artist. He can convey the facts in such an amazing way that the reader is left in a trance.

He can present the facts directionally and purposefully. Armed with this ability he has defined the literature of the Maithili language so greatly that we could bifurcate its history into two

eras: the era before Jagdish Prasad Mandal, and the era which comes after.

His facts are collated from every section of society. They are not placed in his prose as ornaments. Instead, they flow naturally.

It is as if a high tide has shaken the coastlines of the so-called main drain of Maithili literature, which dies completely but then regains its shape during the monsoon.

His words never present a lament. His writing never shirks from its responsibilities. No matter what hardships they face, the characters never lose hope or blame their lack of resources; they never grow dismal and resolutely keep marching on.

He has respect for the lifestyles and contributions of every stratum of society, and that is very exceptional. This becomes effective because there is no mismatch between his words and his deeds, and this is because of the greatness of his

personal and social life. What he thinks, what he does, and what he writes. It makes his literature truthful.

The ups and downs of the lyrical voice of the Maithili language attracted even the great Yehudi Menuhin who, in a BBC programme, said it was one of the sweetest languages. He talked of how his entire body swung hearing this language. Jagdish Prasad Mandal uses the ups and downs of this lyrical/rhythmic language to show the affinity of mutual dependence with its society and culture.

This will bring revolution not only in literature but also in the economic arena.

Survey of some books written by Shri Jagdish Prasad Mandal

SHAMBHUDAS

Jagdish Prasad Mandal injects into the minds of the readers the deity Barham Baba. He shows that both the devotees as well as Barham Baba himself

are quite cheerful. He shows the convergence of "Shambhua" (disrespectful calling) into "Shambhu" (respectful calling). And then he sees Shambhudas changing to Darbaridas.

The crumbling institutions of Mithila and Shambhudas turned to rubble, which is proof that the arts practised in Mithila have been destroyed. But the main characters of his other short stories, like Bhaitak Lava or Bisarh, refused to crumble. So then why has Shambhudas become Darbaridas? Is it just a simple loss of power? Or is it a change in Jagdish Prasad Mandal, the writer, himself? Has he become tired; is he being defeated?

Looking closer we find that Shambhudas is not in any way inferior to the heroes and heroines of Bhaitak Lava or Bisarh. Then why is Shambhudas losing? Shouldn't he be winning? Why does the writer push him to defeat? He is the writer, he's God as far as the characters are concerned, why he is letting the circumstances be such that

Shambhudas finds himself in a losing position?

Jagdish Prasad Mandal's characters are not artificial ones. And that is why they do not always win on every economic front.

On the economic front, work is done through hands, through labour. But culture (including literature) is a very delicate handiwork. The characters of this story get entrenched in this handiwork.

When Jagdish Prasad Mandal's other characters had to fight on the economic front, they fought like anything, and they triumphed. But to serve the area of Art, Shambhudas had to migrate (unlike the characters of Bisarh).

So Shambhudas had to become a courtesan, a court artist. Economically it was thankless work. But doing this was the only way of true survival in these changing times, for it represented the survival of Art!

But here also, in what may still be seen as defeat (for economically, it was), Shambhudas unfurled a flag of revolt.

He decided not to marry. He decided to let go of the possibility of family life. Shambhudas became Darbaridas not for his economic survival. Indeed, he certainly is not a utilitarian, but he had to make the compromise for the sake of the survival of his Art. His decision not to marry was repentance for this compromise.

The parallel tradition will topple if Art becomes "Darbaridas". If Shambhudas loses it will be a loss for Mithila. It is not just Jagdish Prasad Mandal who will lose, it is the entirety of Mithila who will lose in his defeat.

Will Mithila heed this warning of Shambhudas?

BAJANTA-BUJHANTA

It is a collection of seed stories.

The title seed-story Bajanta-Bujhanta (trans. talking-understanding) is a story of a parrot, who

is Bajanta-Bujhanta. In this collection of seed stories, there is more symbolism like these than in the writer's other stories.

In Chaukidari we see a labourer working even in the eighth month of her pregnancy, by tying a rope around her waist and stomach.

The story Pator he dedicates to the famous seed-story activist Manoj Kumar Karn (alias Munnaji), and he assigns a piece of symbolism too. "Like a dark room which has serpents all around, like that are we too". This moves the seed story further forward. And Samdahi says "Oh, you have become the listener of the very language of the crow."

TAREGAN

This book lacks complex plotlines or complicated symbols for the simple reason that it was written to instil good values in children.

But here, the whole story is a symbol. When Subhas Chandra Bose's father tells him that

sleeping on the ground is not enough, it leaves a remarkable imprint on his mind. What this man did later for India is known to all. Satya Vidya Bhardwaj says that "Knowledge is bigger than heaven."

This collection is not only of importance in children's literature. It expands the horizons of seed stories too.

GEETANJALI

Chalu Uchitpur poem features a place called Uchitpur, where everyone has the same body language and the same clothing. In this land, there is no difference between fire and water.

The "new moonlike full moon" tells us many things about the deformed "bedhab roop".

Yaar Yau is a song of tragedy. It describes everything that has been washed away in a flood, including the washing away of the spirit and the sense of existence.

He dedicates the song to Sh. Rajnandan Lal Das's

'Yug-Yug', where he has described how all doors close when one is entrapped in a spiderweb.

This complete collection of the song is dedicated to Professor Udaya Narayana Singh Nachiketa'. All the songs in this collection are lyrical.

RAIT-DIN

Baba did not understand the mischief of the barren trees. He tilled and ploughed and planted the trees. But then those trees became the abode of dead souls. They did not touch the soil, reaching the sky by holding the top.

Halluk Kaaj (trans. easy work) details the technicalities of labour tools which make the work easy. It is an experience of satisfaction that the artists get after the completion of their work. How a world full of empathy is created, it describes that too.

Whether it is in Patta Chhimee's syrupy mental level or in "the huge-lad is condemned", the writer

brings new and distinct typical Maithili verse. It makes Rait-Din distinct.

INDRADHANUSHI AAKASH

We listen as someone sings Nachari (Maithili songs about Lord Shiva Songs) while fully swinging his voice and body. The spirituals and supernaturals have found their places. One is assembling (or creating) and the other is disassembling. The change is a mere game.

The poet is incredibly careful in his selection of words and subjects. Mystery, disappointment, answers, along with questions and hope, all keep coming and going.

TEEN JETH EGARHAM MAAGH

In Ghare-Ghare every household is lit up by a diya, but the whole village is in darkness.

In Kaushal-Jakhain we are told why the land turned barren and how the dark village ended up in its sorry state.

In Aas Prem Sang, hope returns to the village.

SARITA

Here, Jagdish Prasad Mandal's verse keeps raising questions. It keeps on questioning.

His poetry shows a painful awareness of facts and constantly brings up questions, even in its conclusion.

If you compare his poetry with his prose, you will find much more pessimism in it, unlike his hope-filled prose. The short length of the poems does not give him time to analyse the questions, to find the answers. So, he keeps on raising questions and only questions, poking at the readers to look for the solutions themselves.

This type of verse is an intriguing first for Maithili literature.

Survey of some more books by Jagdish Prasad Mandal

Ulba Chaur: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

It is a collection of thirteen short stories, every story of this collection depicts the ups and downs of life, it investigates the causes of the problems and puts forward solutions after giving it modernistic solutions.

Ardhangini: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This is a collection of twenty short stories. He depicts vividly the distress that salaried people face. On the other hand, he compares it with the jovial life of the agriculturists. At the same time, he takes head-on the pseudo-beliefs and other social problems faced by the village people and offers solutions. He underlines the caste-based occupations and delineates their importance and necessity for maintaining a good life in villages.

Satbhaiya Pokhair: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This book has so far been run into four editions.

Bhakmor: Short Story, ShrutiPublication, New

Rajendra Nagar, (New Delhi), 2013

The collection has nine short stories. The web ("ojhari") and other stories deal with the post-1947 period and deal with the degradation of democratic values and the deformation of public institutions.

Nai Dharaiye: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This novel is the fulfilment of the religion of literary creation, which has been faithfully by the author. It reflects the face of society through its moving depiction of life.

Krantiyog: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2017

It contains six stories. The problem of drainage has arisen due to the construction of highways and link roads, high-plinth buildings, and houses. The damage to the environment and the problem of flood arising out of this have been depicted well.

The number and area of ponds, well and orchards are declining. So, the thorny plants have abounded leading to a loss of harvest.

Subhimani Jingi: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

The author has vividly depicted the third gender problem. An adolescent Shyama is neither a male nor female, so the people, including the mother, decide to hand over Shyama to the Kinnars. But the father rose in favour of the boy and decides to provide him with all such skills necessary for a respectable life. He gives an example of Lord Shiva who is called half male and half female (Ardhanarishwar), and of Krishna who enters the group of females by transforming himself into Shivani. The mother, seeing the resolve, also comes on the side of her husband.

The problem of other sex, hitherto unknown in Maithili literature, has come to the attention of the author. Shyama is a child that is indisputable.

Shyama has every right to live a dignified and respectful life and for that necessary skills are required and would be provided to him. The siblings convince the mother but after the stories of Shiva and Krishna are placed before her, she goes in repentance as to why she was not taught these stories earlier. The third sex, particularly in the village society, has been shown with a new perspective. Other stories of the collection also throw light on other aspects for example the issue of "Mathas" and asceticism in "Babak Bag-Bagiya" and the resolution of disputes in a village in "Kukurpan". In "Herayal Jingi" the issue of development in the village post-independence has been described with the example of Kamalpur village, the issue of caste and faulty development model has been given a fresh treatment.

Subhimani Jingi (A respectful life) 2018 is a collection of short stories consisting of eight

stories. The second short story is named Subhimani Jingi, which is the title of the book also. This book was written between the 23rd of January 2018 and the 9th of March 2018. Pallavi Prakashan has published this book, Nirmali. A night-long tri-monthly reading session of short stories (Sagar Rati Deep Jaray) is held in Maithili at different venues. The 97th such reading session was held on 24.03.2018 at Berma village in the convener ship of writer Sh. Kapileshwar Raut. This village happens to be the village of Sh. Jagdish Prasad Mandal also. On that occasion, this book was launched (released).

All eight stories of this book depict the constant changes in the life of a village person vividly.

The eight stories of this book consist of:

1. Kekra Lel Kelau: written on 23.01.2018

2. Subhimani Jingi: written on 28 Jan 2018

3. Babak Bag-Bagiya: written on 3 Feb 2018

4. Ab-Tab: written on 7 Feb 2018

5. Agilah: written on 11 Feb 2018

6. Kukurpan: written on 28 Feb 2018

7. Herayal Jingi: written on 5 Mar 2018

8. Asha Par Paani Phir Gel: written on 9 Mar 2018

1. Kekra Lel Kelau:

This short story begins with a conversation among people sitting around a bonfire on winter days. Bhogilal bhay is an Ayurvedic Doctor who is not able to keep his health well. His family also became disconcerted, all his family except his wife migrated to cities. The conversation goes on regarding the environment and other aspects of the socio-environment of village people, which has changed for some people who were not able to cope with it.

2. Subhimani Jingi

The author has vividly depicted the third gender problem. An adolescent Shyama is neither a male nor female, so the people, including the mother,

decide to hand over Shyama to the Kinnars. But the father rose in favour of the boy and decides to provide him with all such skills necessary for a respectable life. He gives an example of Lord Shiva who is called half male and half female (Ardhanarishwar), and of Krishna who enters the group of females by transforming himself into Shivani. The mother, seeing the resolve, also comes on the side of her husband.

The problem of other sex, hitherto unknown in Maithili literature, has come to the attention of the author. Shyama is a child that is indisputable. Shyama has every right to live a dignified and respectful life and for that necessary skills are required and would be provided to him. The siblings convince the mother but after the stories of Shiva and Krishna are placed before her, she goes in repentance as to why she was not taught these stories earlier. The third sex, particularly in the village society, has been shown with a new

perspective.

3. Babak Bag-Bagiya

This short story deals with the issue of "Mathas" and asceticism. Goverdhan Das was a poor child whose parents died while he was young. He becomes the successor of Mahant Gokul Das. Through his story, the author travels to the hinterland and presents the untouched states of village life. Through his gardens, the Baba was getting remembered but now these gardens are vanishing due to poor upkeep.

4. Ab-Tab:

The vegetable articles used during the village feast are the medium through which the author takes the issue of development affecting village life.

5. Agilah

Pakshadhar's Uncle returns to the village after retirement. Munilal is his cousin. Munilal's

daughter is widowed. Munilal and his daughter Savitri are the objects through which Pakshadhar wants his reform agenda to go through.

6. Kukurpan

The method of resolution of disputes in the village is the subject matter in "Kukurpan". The resolution can be provided only by a person who is capable of being so.

7. Herayal Jingi

In "Herayal Jingi" the issue of development in the village post-independence has been described with the example of Kamalpur village, the issue of caste and faulty development model has been given a fresh treatment.

8. Asha Par Paani Phir Gel

Lalit is a literate agriculturist. He starts farming sunflowers. Through his experiments, the author finds space for detailing actual problems faced by the agriculturists, the ravage of nature and so on.

Dekhl Din: Short Story, PallaviPrakashan, Nirmali,

Supaul, (Bihar), 2018

A family which is lived for three generations in a village and a family whose second generation has migrated to the town have been compared. The superiority of the former has been established in the title short story of the collection.

Gapak Piyahul Lok: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

This is a collection of thirteen short stories. The title short story deals with have depicted the society existing at the time of the permanent settlement-Zamindars. The resources were held by a few, the system continued in Independent India. The people started capturing the lands resulting in litigation. The title short story depicts one such litigation involving thirty-five people along with Deenbandhu Kaka. On the day of the judgment of the case, there happened a bus accident which was carried.

Lahsan: Novel, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

BIRTHMARK (Lahsan): It is a story of a person from a village, who gets disenchanted with city life, where morality- both social and personal- has no meaning. It describes vividly the village and city life, and in that description, one finds no charm in city life for ordinary class people. Its plot revolves around personal upheavals, but the actual beauty of the novel lies in its vivid presentation of city and village life from the point of view of economically lower-class people.

Rahe Joker Pariwar: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2020

The loss of livelihood is the major reason for the migration from Mithila. But the people who migrate include the well-offs also who migrate for an easier life. So, thirty years ago, despite being well off Shantinath left Chanpur and migrated to

Shati Niketan (Shanti- peace!!) in search of peace. And even when some people from his village found him, he had no regret. Unlike his other books, this migration of the well-off in search for peace compares and depicts the tussle around the social life of Mithila.

Gamak Jingi: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

This collection of short stories contains nineteen short stories. The author was given Tagore Literature Award (Sahitya Akademi) for this book. Every story in this book depicts the hardness of village life. The people have to bow before natural calamities. However, the people in these stories rebound without exception and refuse to let down or migrate.

Maulayal Gachhak Phool: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

It is his first novel which deals with the problem of

migration from the villages. The novelist envisages the rejuvenation of worn-out systems which will stop migration.

Utthan-Patan: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

Even the laziest can move forward if he has a desire for economic improvement. Shyamanand brings technology to agriculture. Unity is essential if one has to stop the breaking of and migration from villages.

JingikJeet: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

The writings which deal with village life are full of negative forces. The author puts a break on the disappointment arising out of such negative writings about village life.

Mithilak Beti: Drama, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

This is a drama dealing with the miserable life of

daughters in the villages of Mithila. There are many forms of discrimination, the author has chosen the deformation of relations after the marriage of the female. The reason for it is enshrined in the unequal treatment between daughter and son from the day he or she is born.

Taregan: Inspirational Story Compilation, ShrutiPublication, New Delhi, 2010

This is children's literature and is a collection of 111 inspirational seed stories which includes the gist of some masterpieces from the world literature curated for the children.

Jeevan-Maran: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2010

The spiritualism in the author comes to the fore, the real life would be the afterlife.

JeevanSangharsh: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2010

The author compares two villages the Banspura,

which he tells us is the less developed and the Sisauni, which is comparatively more developed. The comparison is based on the perception of developed and less developed among the people of the villages, which is the view of the author as well. The Sisauni people have a middle school, they have their Public Durga Pooja in their village and the fair is organized there. But the Banspura people have none of these although they do organize on an individual basis a 24-hour kirtan and public langars occasionally. But the Barharba village is more developed than these two villages. They have a High School, and they organize more public functions. And lo! Here comes the Katharba village. It is the most developed where besides the High School, there is a hospital also, and they organize several other public functions.

Bajanta-Bujhanta: Seed Story, Shruti Publication, New Rajendra Nagar, (New Delhi), 2013

This is a collection of sixty-eight seed stories which

has been woven around different social issues. The ensuing social changes and upheavals going around the villages at the individual and social levels are the theme for the stories of this collection.

((Language editing by Astha Thakur)

